

The

# RAFFI

## Singable Songbook



**singable songs**  
for the very young

sung by



with  
Ken Whiteley

- ✓ child tested
- ✓ great with a peanut butter sandwich

the  
**CORNER GROCERY STORE**  
sung by RAFFI with Ken Whiteley and other singable songs

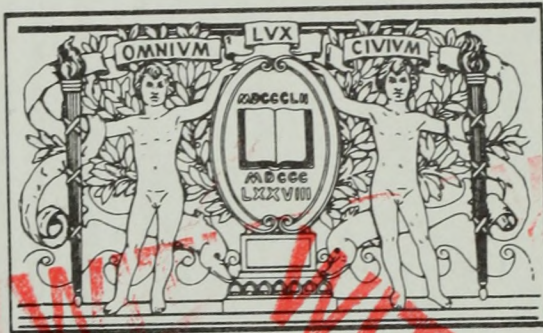


*more* singable songs

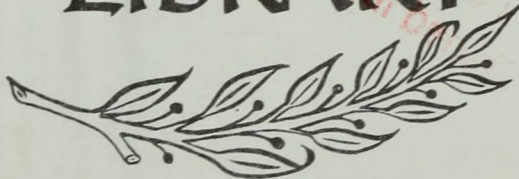
sung by

**Raffi**  
with  
Ken Whiteley





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**The**  
**RAFFI**  
**SINGABLE**  
**SONGBOOK**

A COLLECTION OF 51 SONGS  
FROM RAFFI'S FIRST THREE RECORDS  
FOR YOUNG CHILDREN

with illustrations by Joyce Yamamoto

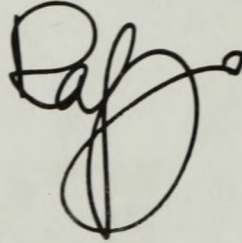
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# Introduction



This songbook was made in response to many requests for sheet music of these recorded songs. Well, here it is—sheet music and a whole lot more.

Happy singing and playing!



# Acknowledgments

David Tanner: Piano Arrangements

Joyce Yamamoto: Illustrations and Cover Design

Additional illustrations by children from all over Canada

Photo Credits: Eedie Steiner, cover photo

Timothy White, page 78



My thanks to Joyce Yamamoto for the long hours she spent on many aspects of this book—proofreading, layout, design, and of course the delightful illustrations that are definitely Joyce. Many thanks to David Tanner for his diligent work in arranging these recorded songs for piano with such care. And thanks to Ken Whiteley for his useful suggestions; to Bonnie and Bert Simpson for their advice; and to Debi for her help and loving support.

R.

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*For Debi*

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# Five Little Frogs

(From: "Singing Fun")

By Lucille Wood/Louise Scott

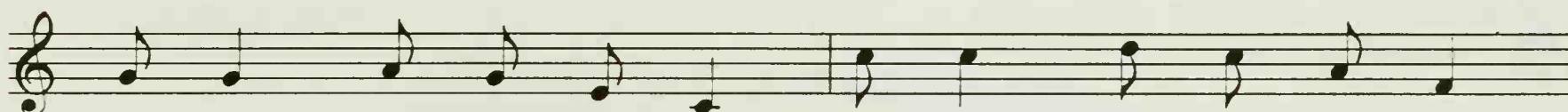
Unaccompanied



Five green and speck - led frogs, sat on a speck - led log,



Eat - ing some most de - li - cious bugs. (*Yum yum*)

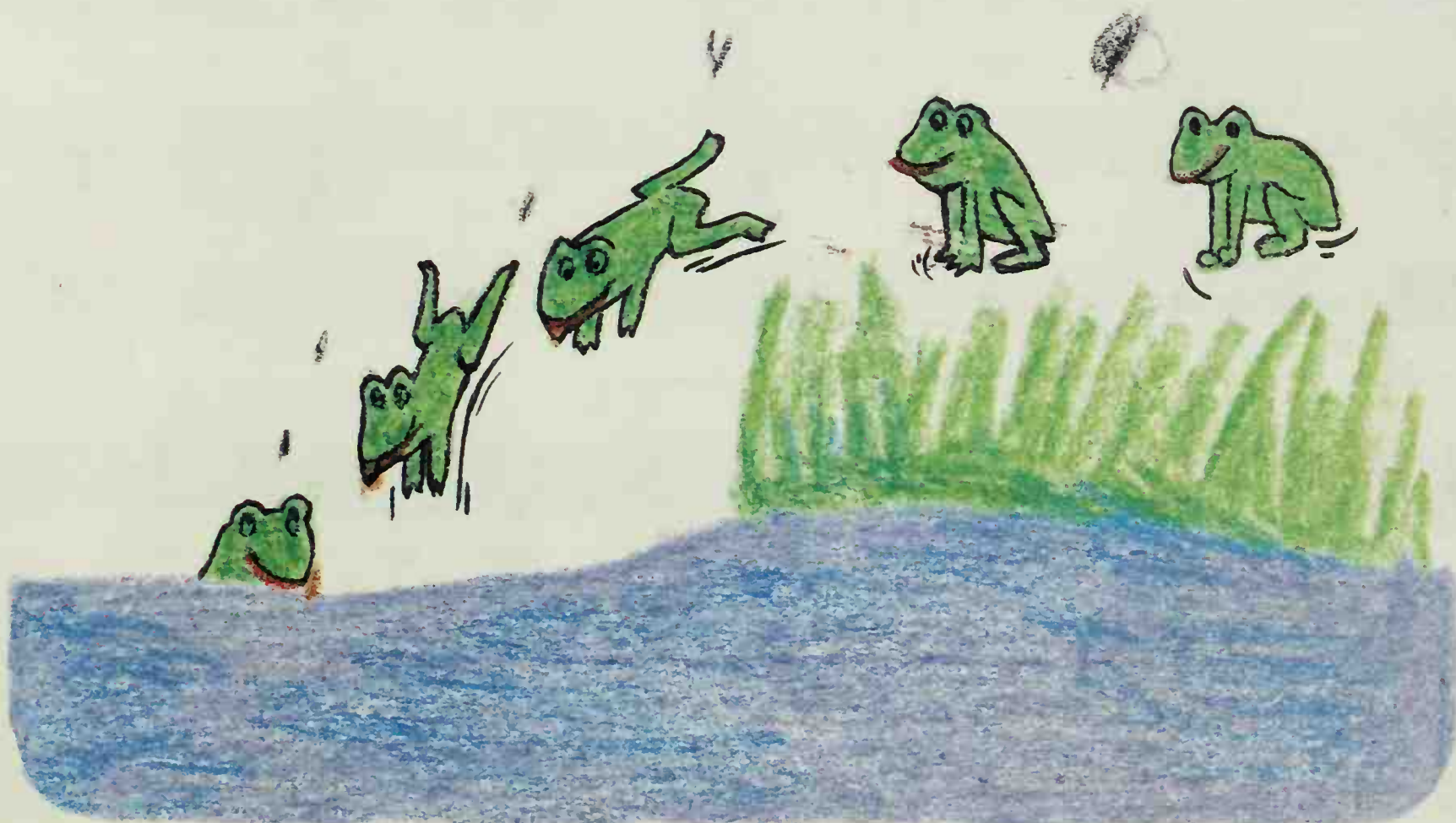


One jumped in - to the pool, where it was nice and cool,



Then there were four green speck - led frogs. (*gllb, gllb*)

Next verse: Four frogs, then Three, Two, One, "No green speckled frogs."



# Down by the Bay

Traditional

Medium Fast

G

Down by the bay, where the wa - ter - mel - ons

D7

grow, Back to my home

G

I dare not go, For if I

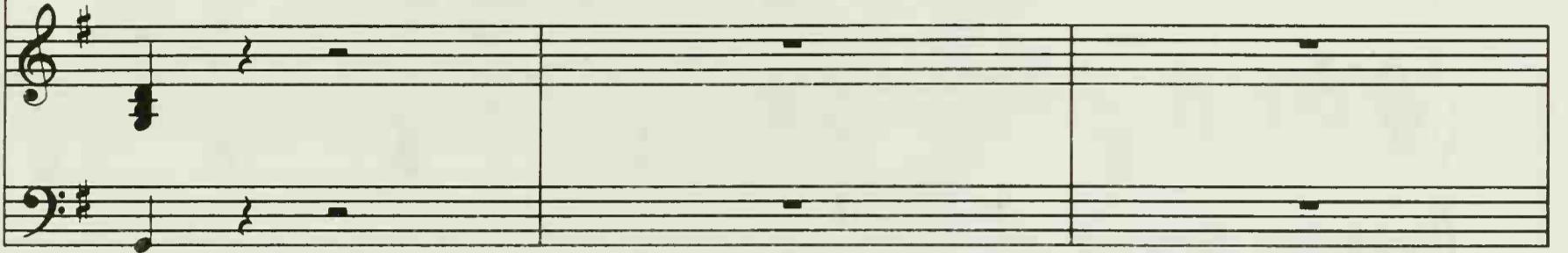
C G

do my moth - er will say,





- 1. "Did you ev - er see a goose kiss - ing a moose,
- 2. "Did you ev - er see a whale with a pol - ka dot tail,
- 3. "Did you ev - er see a fly wear - ing a tie,
- 4. "Did you ev - er see a bear comb - ing his hair,
- 5. "Did you ev - er see — lla - mas eat - ing their py - ja - mas,
- 6. "Did you ev - er have a time when you could-n't make a rhyme,



WYNNE BILLEY

1.-5. G

6. G

Down by the bay." Down by the bay."

# Peanut Butter Sandwich

Music Traditional  
Adapted lyrics by Raffi

Medium fast

E E A B7 E

1. 3. A pea - nut but - ter sand - wick made with jam,  
2. I can think of witch - es good and bad,

B E A

One for me and one for Da - vid Am - ram, a }  
But the best witch that I've ev - er had was a } pea - nut but - ter sand - wick

B7 E B7 E 3 times

made with jam. { Stick, stick, stick - y stick stick.  
Yum, yum, yum - my yum yum. 3. A

B7 E B7 E

Yum, yum, yum - my yum yum.

# Bumping Up and Down

Traditional  
Adapted by  
Raffi and Ken Whiteley

Fast

C7 F F

Bump - ing up and down in my

Detailed description: This system contains the first two lines of music. The top line is a vocal line in G major (one flat) with a 2/4 time signature. It starts with a whole rest for two measures, followed by a repeat sign and a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter). The piano accompaniment consists of two staves. The right hand plays chords: C7 (G4, B4, D5), F (A4, C5), and F (A4, C5). The left hand plays a simple bass line: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F3 (quarter), E3 (quarter), D3 (quarter).

C7

lit - tle red wag - on, Bump - ing up and down in my

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter). The piano accompaniment continues with chords: C7 (G4, B4, D5), F (A4, C5), and F (A4, C5). The left hand continues with the bass line: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F3 (quarter), E3 (quarter), D3 (quarter).

F

lit - tle red wag - on, Bump - ing up and down in my

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter). The piano accompaniment continues with chords: C7 (G4, B4, D5), F (A4, C5), and F (A4, C5). The left hand continues with the bass line: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F3 (quarter), E3 (quarter), D3 (quarter).

C7 F

lit - tle red wag - on, Won't you be my dar - ling?

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter). The piano accompaniment continues with chords: C7 (G4, B4, D5), F (A4, C5), and F (A4, C5). The left hand continues with the bass line: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F3 (quarter), E3 (quarter), D3 (quarter).

2. One wheel's off and the axle's broken . . .
3. Freddie's gonna fix it with his hammer . . .
4. Bumping up and down in my little red wagon . . .

5. One wheel's off and the axle's broken . . .
6. Laura's gonna fix it with her pliers . . .
7. Bumping up and down in my little red wagon . . .

# Five Little Pumpkins

A capella

Traditional



# Willoughby Wallaby Woo

Words: Dennis Lee  
Music: Larry Miyata

Adapted lyrics by Raffi

Moderate  
G

G A

Will - ough - by wall - a - by { wee, wustin, An el - e - phant sat on

D

{ me. Justin. Will - ough - by wall - a - by { woo, wania, An

1. G 2. G

el - e - phant sat on { you. Tania. you.

From Alligator Pie

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# Brush Your Teeth

Adapted and arranged by  
Louise Dain and Raffi

A capella 1. to 4.



When you wake up in the morn - ing and it's quar - ter to one, — And you

Chorus



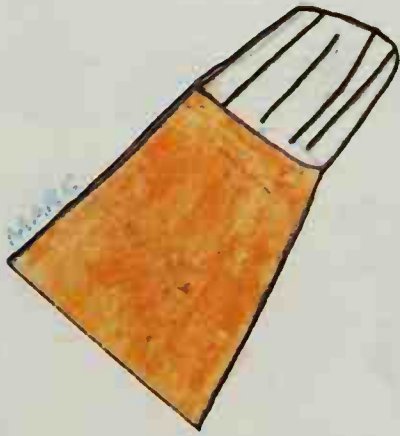
want to have a lit - tle fun, you brush your



teeth, ch ch ch ch ch ch ch ch ch, — You brush your



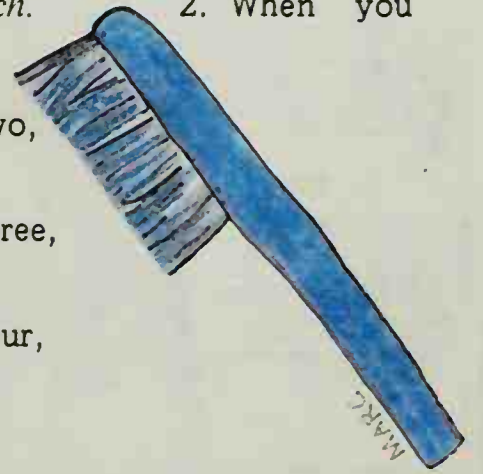
teeth, ch ch ch ch ch ch ch ch ch. 2. When you



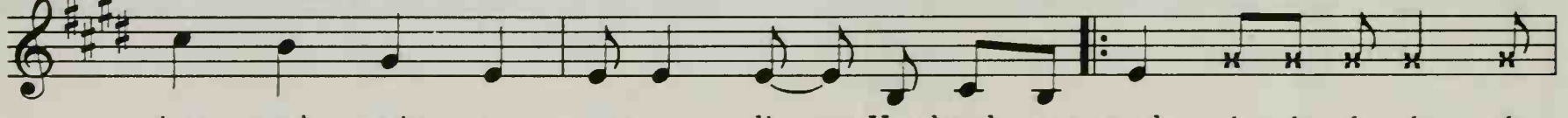
2. When you wake up in the morning and it's quarter to two,  
And you want to find something to do, Chorus

3. When you wake up in the morning and it's quarter to three,  
And your mind starts humming twiddle de dee, Chorus

4. When you wake up in the morning and it's quarter to four,  
And you think you hear a knock on your door, Chorus

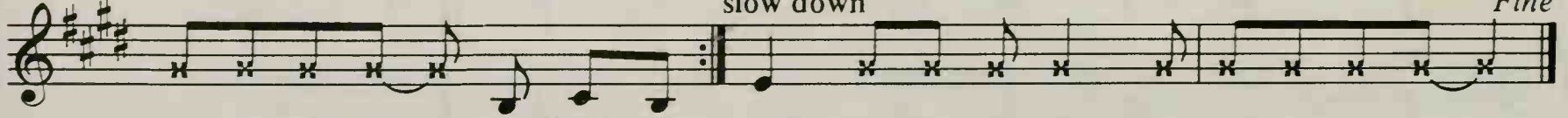



wake up in the morn - ing and it's quar - ter to five, — and you



just can't wait to come a - live, — You brush your teeth, ch ch ch ch ch

slow down Fine



ch ch ch ch, — You brush your teeth, ch ch ch ch ch ch ch ch, —

# I Wonder if I'm Growing



Words and music by Raffi

Moderate  
D

D

I won - der if I'm

Em

grow - ing, I won - der if I'm grow - ing. My

A7

D

Em

A7

⊕

Mum says yes, I'm grow - ing, but it's hard for me to

D

see. My Mum says eat your sand - wich, it - 'll

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole note 'see.' followed by a series of quarter notes: 'My', 'Mum', 'says', 'eat', 'your', 'sand - wich,' and 'it - 'll'. The bottom staff is a piano accompaniment in treble and bass clefs, featuring a simple harmonic accompaniment with chords and moving lines.

Em A7

make you grow up tall, But when I eat my

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with 'make you grow up tall,' followed by a half note rest and 'But when I eat my'. The bottom staff continues the piano accompaniment. The key signature remains two sharps.

D Em A7 D D.S. al Coda

sand - wich, I'm hard - ly big - ger at all. And I

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with 'sand - wich,' followed by 'I'm hard - ly big - ger at all.' and 'And I'. The bottom staff continues the piano accompaniment. The key signature remains two sharps.

⊕ Coda D D

see. My Mum says, "Wash your hands now,

Detailed description: This system contains the final two staves of music, marked 'Coda'. The top staff begins with a Coda symbol and the word 'see.' followed by 'My Mum says, "Wash your hands now,'. The bottom staff continues the piano accompaniment. The key signature remains two sharps.



Em A7

then you can go and play." Hey, I can reach the

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a half note 'then', followed by quarter notes 'you', 'can', 'go', and 'and play.'" There is a whole rest for the vocal line in the second measure. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Chords are labeled 'Em' and 'A7'.

D rit. - Em - A7 - D - - -

tap now, for the ver - y first time to - day. And I

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'tap', followed by quarter notes 'now', 'for', 'the ver - y', 'first', 'time', and 'to - day.' There is a whole rest for the vocal line in the second measure. The piano accompaniment includes a 'rit.' (ritardando) marking. Chords are labeled 'D', 'Em', 'A7', and 'D'.

a tempo Em

think I must be grow - ing, yes I know I'm real - ly grow - ing. My

The third system features a 'a tempo' marking. The vocal line has quarter notes 'think', 'I', 'must', 'be', 'grow - ing,', followed by a whole rest, then quarter notes 'yes', 'I', 'know', 'I'm', 'real - ly', 'grow - ing.', and a half note 'My'. The piano accompaniment also has a 'a tempo' marking. A chord labeled 'Em' is present above the piano part.

A7 D Em A7 D

Mum says yes I'm grow - ing, and now I know it's true.

The fourth system continues the vocal line and piano accompaniment. The vocal line has quarter notes 'Mum', 'says', 'yes', 'I'm', 'grow - ing,', followed by a whole rest, then quarter notes 'and', 'now', 'I', 'know', 'it's', and a half note 'true.'. The piano accompaniment includes chords labeled 'A7', 'D', 'Em', 'A7', and 'D'.

# Mr. Sun



Traditional

Medium fast

*(Whistle 2nd time)*

G A7

Oh Mis - ter Sun, Sun, Mis - ter Gol - den sun,

D7 G

please shine down on me. Oh Mis - ter Sun, Sun,

A D7

Mis - ter Gold - en Sun, hid - ing be - hind a tree.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a simple bass line and chords in the right hand. The lyrics are: "Oh Mis - ter Sun, Sun, Mis - ter Gol - den sun, please shine down on me. Oh Mis - ter Sun, Sun, Mis - ter Gold - en Sun, hid - ing be - hind a tree." The score includes a repeat sign with a first ending and a second ending marked "(Whistle 2nd time)". Chord symbols G, A7, D7, and A are placed above the vocal line.

G D G

These lit - tle chil - dren are ask - ing you to please come out so we can

D G A7

play with you. Oh Mis - ter Sun, Sun, Mis - ter Gold - en Sun,

1. 2. 3.  
D7 G (Whistle 2nd time) D7

please shine down on me. Oh Mis - ter please shine down on,

G

please shine down on, please shine down on, me.

# Baa, Baa, Black Sheep



Traditional

Medium

D

D

Baa - baa,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a dotted quarter note, and ends with a quarter note. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The key signature has two sharps (F# and C#), and the time signature is 2/4.

G D G

black white sheep, have you an - y wool? Yes sir,

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "black white sheep, have you an - y wool? Yes sir,". The piano accompaniment continues with chords and single notes. The key signature and time signature remain the same.

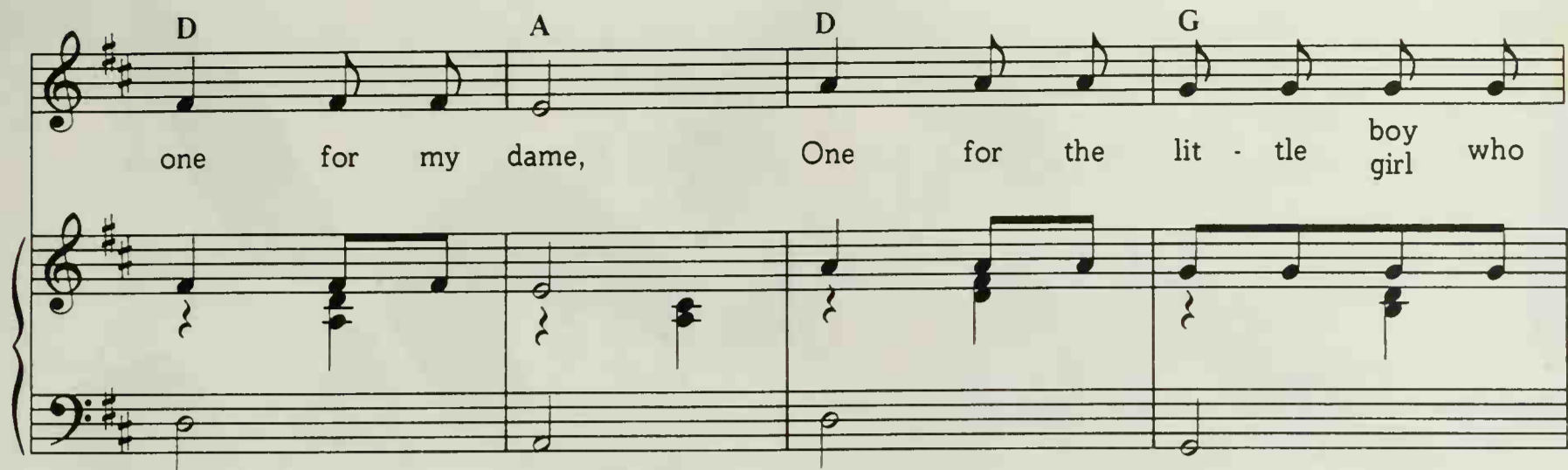
D A D G

yes sir, three bags full. One for my mas - ter and

The third system of music concludes the vocal line and piano accompaniment. The vocal line has lyrics: "yes sir, three bags full. One for my mas - ter and". The piano accompaniment continues with chords and single notes. The key signature and time signature remain the same.

D A D G

one for my dame, One for the lit - tle boy girl who



D A D

lives down the lane. Baa - baa, black white sheep,



G D G D A

have you an - y wool? Yes sir, yes sir, three bags



1. D 2. D

full. full.





# The More We Get Together

Waltz tempo  
D

Traditional

The

more we get to - geth - er, to - geth - er, to - geth - er, The

A7

more we get to - geth - er, the hap - pi - er we'll

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a dotted quarter note on 'more', followed by eighth notes for 'we get to - geth - er,' and a quarter note on 'the'. The piano accompaniment consists of chords and moving lines in both hands.

D A7 D A7

be. 'Cause your friends are my friends, and my friends are

The second system continues the vocal line with a dotted quarter note on 'be.' followed by eighth notes for ''Cause your friends are my friends, and my friends are'. The piano accompaniment continues with chords and moving lines.

D

your friends, The more we get to - geth - er, the

The third system continues the vocal line with a dotted quarter note on 'your friends,' followed by eighth notes for 'The more we get to - geth - er, the'. The piano accompaniment continues with chords and moving lines.

A7 1. D 2. D

hap - pi - er we'll be. Oh, the be.

The fourth system concludes the piece with a vocal line that has two endings. The first ending is marked '1. D' and the second ending is marked '2. D'. The vocal line ends with a dotted quarter note on 'hap - pi - er we'll be.' followed by a quarter note on 'Oh, the be.'. The piano accompaniment ends with a final chord.

# The Sharing Song



Words and Music  
by Raffi

Chorus

F F C7

It's mine, but you can

F C7

have some, With you I'd like to share it, 'Cause if I share it



⊕ F

with you You'll have some too.

1. Well,  
2. Well,

F C7

If I have a { cake to eat, book to read, If I have a

F Bb

{ tast - y treat, block you need, If you come to me and ask,

Take Coda 3rd time.

G7 C7

I'll give some to you. }  
I'll share it with you. } It's

⊕ Coda F

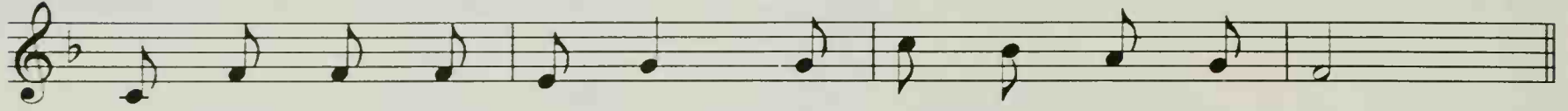
too.

# My Dreydel

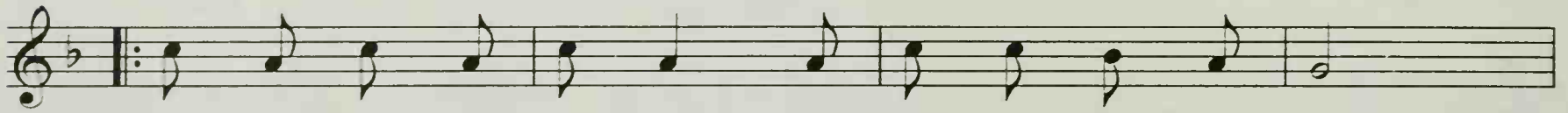
Unaccompanied



I have a lit - tle drey - del, I made it out of clay, And



when it's dry and read - y, my drey - del I will play.



Drey - del, drey - del, drey - del, I made it out of clay,



Drey - del, drey - del, drey - del, my drey - del I will play.



KATHY

# Spider on the Floor

Words and music  
by Bill Russell

A capella, rubato

The musical score is written on a single treble clef staff in 4/4 time with a key signature of one sharp (F#). It consists of four lines of music with lyrics underneath. The first line starts with a repeat sign. The lyrics are: "There's a spi - der on the floor, on the floor. There's a spi - der on the floor, on the floor. Who could ask for an - y more than a spi - der on the floor, There's a spi - der on the floor, on the floor. Now the floor." The score includes first and second endings for the final phrase.

There's a spi - der on the floor, on the floor. There's a spi - der on the floor, on the floor. Who could ask for an - y more than a spi - der on the floor, There's a spi - der on the floor, on the floor. Now the floor.

Modulate up a semitone with each verse for six verses.  
Spoken phrase after verse 6. Verse 7 in original key.

2. Now the spider's on my leg, on my leg.  
Oh the spider's on my leg, on my leg.  
Oh he's really big! This old spider on my leg.  
There's a spider on my leg, on my leg.

3. Now the spider's on my stomach, on my stomach.  
Oh, the spider's on my stomach, on my stomach.  
Oh, he's just a dumb old lummok, this old spider on my stomach.  
There's a spider on my stomach, on my stomach.

4. Now the spider's on my neck, on my neck,  
Oh, the spider's on my neck, on my neck.  
Oh, I'm gonna be a wreck, I've got a spider on my neck.  
There's a spider on my neck, on my neck.

5. Now the spider's on my face, on my face,  
Oh, the spider's on my face, on my face.  
Oh, what a big disgrace, I've got a spider on my face.  
There's a spider on my face, on my face.

6. Now the spider's on my head, on my head,  
Oh, the spider's on my head, on my head.  
Oh, I wish that I were dead, I've got a spider on my head.  
There's a spider on my head, on my head.



Spoken: But he jumps off

7. Repeat 1st. Verse.

# Old McDonald Had a Band

Traditional  
Adapted and arranged  
by Raffi & Ken Whiteley

Medium fast

G C G D

Old Mc - Don - ald had a band, — E I E I

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a G chord and moving through C, G, and D. The lyrics are "Old Mc - Don - ald had a band, — E I E I". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

G C G

O, And in this band he

- had a gui - tar, —
- had a jug —
- had a ban - jo
- had a fid - dle
- had some sin - gers

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in G major, starting with a G chord and moving through C and G. The lyrics are "O, And in this band he" followed by a list of instruments: "had a gui - tar, —", "had a jug —", "had a ban - jo", "had a fid - dle", and "had some sin - gers". The piano accompaniment continues with chords and a bass line.

*No repeat 1st time, repeat once more  
with each verse.*

D G G

E I E I O, with a — — here and a

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in G major, starting with a D chord and moving through G and G. The lyrics are "E I E I O, with a — — here and a". The piano accompaniment continues with chords and a bass line, ending with a repeat sign.

there, Here a -, there a -, ev - 'ry - where a - - ,

The first system of music features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are: "there, Here a -, there a -, ev - 'ry - where a - - ,". The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of one sharp and a common time signature. The piano part consists of chords and single notes, with some rests indicated by a squiggle.

Chorus

G C G D

Old Mc - Don - ald had a band, — E I E I

The chorus section begins with the word "Chorus" and is marked with the letter "G". The vocal line is on a treble clef staff with a key signature of one sharp. The lyrics are: "Old Mc - Don - ald had a band, — E I E I". Above the vocal line, the letters "G C G D" are placed over the first four measures. The piano accompaniment is in grand staff notation with a key signature of one sharp. The piano part features chords and single notes, with some notes marked with a squiggle.

(Repeat chorus slowly to end.)

1.-5. G D.S. 6. G Fine

O. And O.

The final section of the music is divided into two parts. The first part is marked "1.-5." and "G", with a "D.S." (Da Capo) instruction. The second part is marked "6." and "G", ending with "Fine". The vocal line is on a treble clef staff with a key signature of one sharp. The lyrics are: "O. And O.". The piano accompaniment is in grand staff notation with a key signature of one sharp. The piano part consists of chords and single notes, with some notes marked with a squiggle.



# Going to the Zoo

by Tom Paxton

Moderate

D

Mum-my's tak - ing us to the zoo to - mor - row,

A

D

zoo to - mor - row, zoo to - mor - row. Mum-my's tak - ing us to the

A

D

*Chorus*

zoo to - mor - row, We can stay all day. We're go - ing to the

$\%$  G

D

zoo, zoo, zoo. How a - bout you, you, you? You can come



1,2,3.

A7 D A7 D

too, too, too, We're go - ing to the zoo, zoo, zoo.

4. D A7 D *D.S. al*

zoo, zoo, zoo. We're go - ing to the

Coda D A7 D

zoo, zoo, zoo.



2. Look at all the monkeys swinging in the trees,  
Swinging in the trees, swinging in the trees.  
Look at all the monkeys swinging in the trees,  
We can stay all day.

*Chorus*

3. Look at all the crocodiles swimming in the water,  
Swimming in the water, swimming in the water.  
Look at all the crocodiles swimming in the water,  
We can stay all day.

*Chorus*

4. Repeat 1st. verse.

*Chorus twice.*



# Must Be Santa

Words and music  
by Hal Moore and Bill Fredericks

Medium fast

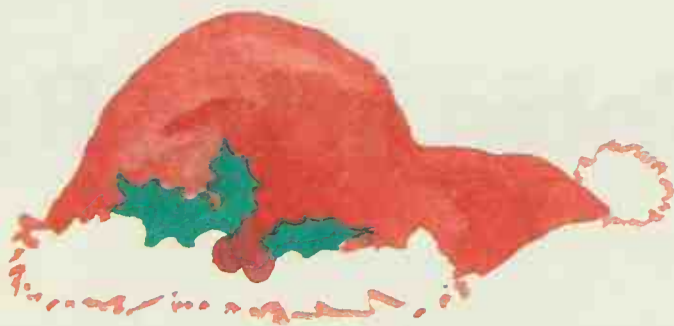
Who's got a beard that's long and white?

San-ta's got a beard that's long and white. Who comes a-round on a spe-cial night?

*No repeat 1st time, repeat once more each verse.*

San-ta comes a-round on a spe-cial night. Spe-cial night, beard that's white,





*Chorus*

G D G C

Must be San - ta, must be San - ta, Must be

Musical notation for the chorus, including vocal line and piano accompaniment.

*Last time, repeat chorus and take Coda*

D G D.S. Coda G

San - ta, San - ta Claus. Claus.

Musical notation for the final chorus and coda, including vocal line and piano accompaniment.

2. Who's got boots and a suit of red?  
 Santa's got . . .  
 Who wears a long cap on his head?  
 Santa wears . . .  
 Cap on head, suit that's red,  
 Special night, beard that's white,  
*Chorus*



3. Who's got a great big cherry nose?  
 Santa's got . . .  
 Who laughs this way, "Ho, ho, ho?"  
 Santa laughs . . .  
 Ho, ho, ho, cherry nose,  
 Cap on head, suit that's red,  
 Special night, beard that's white,  
*Chorus*



4. Who very soon will come our way?  
 Santa very . . .  
 Eight little reindeer pull his sleigh,  
 Santa's little . . .  
 Reindeer sleigh, come our way,  
 Ho, ho, ho, cherry nose,  
 Cap on head, suit that's red,  
 Special night, beard that's white,  
*Chorus twice*



# Robin in the Rain

Words and music  
by Claire Senior Burke

Moderate

Am D7 G D7 G Bm Am D7

Rob-in in the rain, what a sau-cy fel-low.

G Bm Am D7 G G7

Rob-in in the rain, mind your socks of yel-low, Run-ning in the gar-den on your

C A D D7

nim-ble feet, Dig-ging for your din-ner with your long strong beak,

G Bm Am D7 G

Rob - in in the rain, you don't mind the weath-er, Show-ers al - ways make you

C G D7 G E7

gay. But the worms are wish - ing you would stay at home,

Am7 D7 1. G 2. G E7 Am7 D7

Rob - in on a rain - y day. day. Rob - in on a rain - y

G E7 Am7 D7 G

day, don't get your feet wet, Rob - in on a rain - y day.

# Aikendrum

March tempo

E A

1. There was a man — lived in the moon, —

E B7 E

in the moon, — in the moon, — there was a man — lived

A E B7

in the moon and his name was Ai - ken - drum. 2. And he drum.

1. to 8. E 9. E



2. And he played upon a ladle, a ladle, a ladle,  
He played upon a ladle and his name was Aikendrum.
3. And his hair was made of spaghetti . . .
4. And his eyes were made of meatballs . . .
5. And he played upon a ladle . . .
6. And his nose was made of cheese . . .
7. And his mouth was made of pizza . . .
8. And he played upon a ladle . . .
9. There was a man lived in the moon . . .

# Shake My Sillies Out

Music by Raffi

Words by Bert and Bonnie Simpson

Medium fast

Chords: D, G, D, A7, D, D, A7, D, D, A7, D

Lyrics:  
 Got - ta shake, shake, shake my sil - lies out,  
 Shake, shake, shake my sil - lies out, Shake, shake,  
 shake my sil - lies out And wig - gle my wag - gles a - way. 2. Got - ta  
 way, And wig - gle my wag - gles a - way.

2. Gotta clap, clap, clap my crazies out,  
 Clap, clap, clap my crazies out,  
 Clap, clap, clap my crazies out,  
 And wiggle my waggles away.

3. Gotta jump, jump, jump my jiggles out . . .

4. (*Slower*) Gotta yawn, yawn, yawn my sleepies out . . .

5. Gotta shake, shake, shake my sillies out . . .



# Who Built the Ark?

Traditional

Medium fast  
D

*Chorus*  
D

Well, who built the ark? No - ah, No - ah.

D	1.-4. A7	D	To verses	5. A7	D	Fine
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Who built the ark? Broth - er No - ah built the ark. No - ah built the ark.

1. Did - n't old No - ah build the ark? He

D.S. to chorus after verses 2, 6, 12.

A7

D

built it out of a hick - o - ry bark. 2. He



He built it long, both wide and tall,  
Plenty of room for the large and small.

*Chorus*

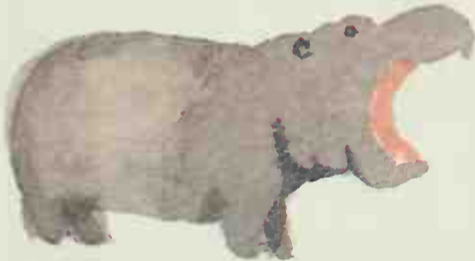
Now in came the animals two by two,  
Hippopotamus and kangaroo.

Now in came the animals three by three,  
Two big cats and a bumblebee.

Now in came the animals four by four,  
Two through the window and two through the door.

Now in came the animals five by five,  
Five little sparrows doin' the jive.

*Chorus*



Now in came the animals six by six,  
The elephant laughed at the monkey's tricks.

Now in came the animals seven by seven,  
Four from home and the rest from heaven.

Now in came the animals eight by eight,  
Some were on time and the others were late.

Now in came the animals nine by nine,  
Some were shoutin' and some were cryin'.

Now in came the animals ten by ten,  
Five black roosters and five black hens.

Now Noah says, "Go and shut that door,  
The rain's started dropping and we can't take more."

*Chorus twice.*



# Comin' Down the Chimney

Music traditional  
Adapted lyrics by Raffi

Fast

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Fast'. The lyrics are: 'He'll be com - in' down the chim - ney when he comes, He'll be com - in' down the chim - ney when he comes, He'll be com - in' down the chim - ney, He'll be com - in' down the chim - ney, He'll be com - in' down the'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Chord symbols G, D, D7, G7, and C are placed above the vocal line.



1.-4. G

5. G

D7

chim - ney when he comes. He'll be comes.

Slowly

G D7 G

Com - in' down the chim - ney when he comes.



2. He'll be bringin' lots of goodies . . .
3. He'll have all of his reindeer . . .
4. And he'll need some milk and cookies . . .
5. He'll be comin' down the chimney . . .

# If I Had a Dinosaur

Music by Raffi

Words by

Raffi, D. Pike, B. & B. Simpson

Slowly

G D7/G G D7/G G

1. If I had a

C D7 G

di - no - saur, just think what we could do. He could lift me

C G D7 1.2. G D7/G G D7/G

off the floor and take me to the zoo. 3. And

3.  
G C D7 G

no.



Faster

C D7 G

2. If I had a dinosaur,  
Just think what we could see.  
We could look inside the cloud  
Above my balcony.

3. And if I had a dinosaur,  
Just think where we could go.  
All the way to Grandma's house  
To play her piano.



# New River Train

Traditional

With bounce

D

The piano introduction consists of two staves. The right hand plays a series of chords: D4, D4, D4, D4, D4, D4, D4, D4, D4, D4. The left hand plays a simple bass line: D2, F2, A2, B2, D3, F3, A3, B3, D4, F4, A4, B4, D5.

D

The vocal line starts with a D4 note, followed by a half note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. There is a fermata over the final D4 note.

Rid - ing on that new riv - er train,

The piano accompaniment for the first vocal line features a steady rhythm of chords in the right hand and a simple bass line in the left hand, matching the introduction.

A

The vocal line continues with a half note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. There is a fermata over the final D4 note.

rid - ing on that new riv - er train, It's the

The piano accompaniment continues with the same chordal and bass line pattern as the first system.

D

D7

G

The vocal line starts with a half note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. There is a fermata over the final D4 note.

same old train that brought me here, And

The piano accompaniment concludes with the same chordal and bass line pattern as the previous systems.

1.-9.

D A D

gon - na take me back a gain.

10.  
D D7 G

It's the same old train that brought me

D A D A D

here, And gon - na take me back a gain.

2. Darlin' you can't love one . . .

You can't love one 'cause it isn't any fun . . .

3. Darlin' you can't love two . . .

You can't love two and still be true . . .

4. Honey you can't love three . . .

You can't love three and still have me . . .

5. Darlin' you can't love Bert . . .

You can't love Bert if you've lost your shirt . . .

6. 1st verse.

7. Darlin' you can't love Jane . . .

You can't love Jane if you're insane . . .

8. 1st verse.

9. Darlin' you can't love them all . . .

The skinny and the fat, the short and the tall . . .

10. 1st verse.



# Workin' on the Railroad

Traditional

Moderate

F

Bb

C7

F

I've been work-in' on the rail - road, all the live - long day.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, and a final quarter note G5. The piano accompaniment features a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bass clef part provides a steady accompaniment with quarter notes.

G7

C

I've been work-in' on the rail - road, just to pass the time a - way.

The second system of musical notation continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, and a final quarter note G5. The piano accompaniment continues with a treble clef and a 4/4 time signature, with the bass clef part providing a steady accompaniment.

C7

F

Bb

A

Can't you hear the whis - tle blow - ing, rise up so ear - ly in the morn. (*in the morn*)

The third system of musical notation continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, and a final quarter note G5. The piano accompaniment continues with a treble clef and a 4/4 time signature, with the bass clef part providing a steady accompaniment.

Bb

F

C7

F



Can't you hear the cap - tain shout - ing, "Di - nah blow your horn."

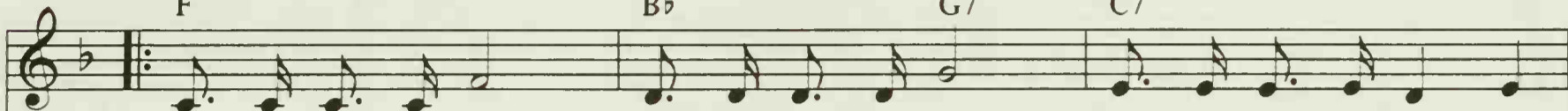


F

Bb

G7

C7



Di - nah won't you blow, Di - nah won't you blow, Di - nah won't you blow your



1.

F

2.

F



horn. horn. Some-one's in the kitch - en with



C7



Di - nah, some - one's in the kitch - en I know,



F Bb C7

Some-one's in the kitch - en with Di - nah, strum - min' on the old ban -

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has one flat (Bb). The vocal line starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, and G4. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

F

jo, and sing - ing Fee fie fid - dl - y I O,

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes G4, A4, Bb4. The piano accompaniment features chords in the right hand and single notes in the left hand.

C7 F

fee fie fid - dl - y I O, Fee fie

The third system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes G4, A4, Bb4. The piano accompaniment features chords in the right hand and single notes in the left hand.

Bb G7 C7 F

fid - dl - y I O, strum - min' on the old ban - jo.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes G4, A4, Bb4. The piano accompaniment features chords in the right hand and single notes in the left hand.



# Skin and Bones

Traditional

Slowly

1.-6.  
Em

There was an old wo - man, all skin and bones,

Em B7 Em

B7 Em

7.  
Em

Oooh. She o - pened the door and Boo!

B7 Em Em

2. She lived down by the old graveyard, Oooh \_\_\_\_\_
3. One night she thought she'd take a walk, Oooh \_\_\_\_\_
4. She walked down by the old graveyard, Oooh \_\_\_\_\_
5. She saw the bones a-layin' round, Oooh \_\_\_\_\_
6. She went to the closet to get a broom, Oooh \_\_\_\_\_
7. (last verse above)

"Words and Music by Jean Ritchie."

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# Oh Me, Oh My



Words and music by Raffi

Medium

E B E

Oh me,

E F#m A

oh my! What-'ll I do? I can't find an el-e-phant to

B E F#m

tie my shoe, But I know what, and so do you. I

Detailed description: This block contains the musical score for the song 'Oh Me, Oh My'. It is written in 2/4 time with a key signature of one sharp (F#). The score is divided into three systems. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp. The second system contains the first line of lyrics: 'oh my! What-'ll I do? I can't find an el-e-phant to'. The third system contains the second line of lyrics: 'tie my shoe, But I know what, and so do you. I'. Chord symbols (E, B, E, F#m, A, B) are placed above the vocal line. The piano accompaniment is shown in grand staff notation (treble and bass clefs).

E B E

don't need an el - e-phant to tie my shoe. No, you don't need an

B 1. 2. 3. E 4. E F#m

el - e-phant to tie your shoe, Oh me, — song

E B E B7 E

2. Oh me, oh my! What'll I do? I can't find a lumberjack to pour my milk.  
But I know what, and so do you. I don't need a lumberjack to pour my milk.  
No, you don't need a lumberjack to pour your milk.

3. Oh me, oh my! What'll I do? I can't find a dinosaur to eat me up,  
But I know what, and so do you. I don't need a dinosaur to eat me up.  
No, you don't need a dinosaur to eat you up.

4. Oh me, oh my! What'll I do? I don't have a radio to sing a song.  
But I know what, and so do you. I don't need a radio to sing a song.  
No, you don't need a radio to sing a song.



# Sodeo

Traditional

Medium fast

Here we go so - de - o,

so - de - o, so - de - o, Here we go so - de - o, all night long.

Step back, Sal - ly, Sal - ly, Sal - ly, Step back, Sal - ly, all night long. I

went to the pla - za, and what did I see? A big fat man from Cal - ga - ry. I

Chords: C, G7, G, C



bet you five dol - lars I can catch that man, — I bet you five dol - lars I can

catch that man. — To the front, to the back, to the see - saw side, — To the

front, to the back, to the see - saw side. — I went to the Doc - tor, the

Doc - tor said — "Ooh, ah, I got - ta pain in my { side. — stomach. —

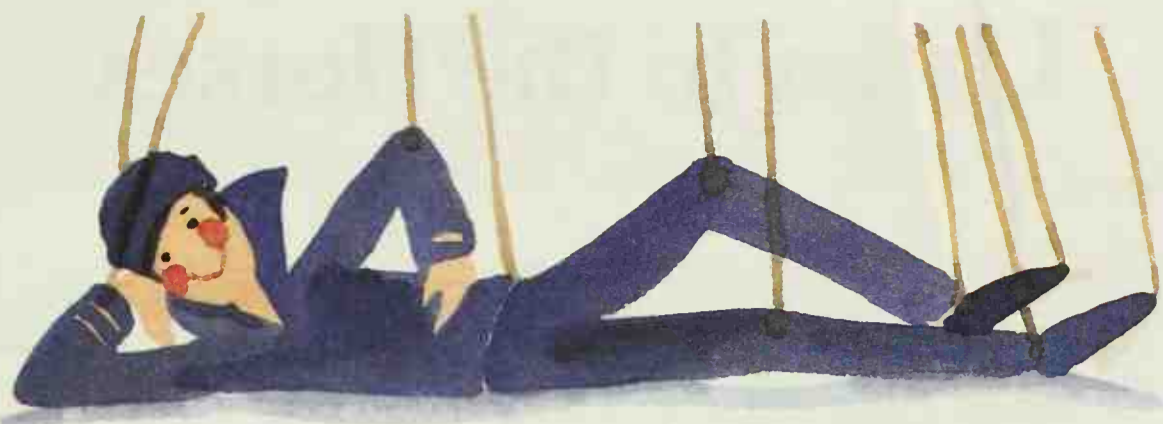
Ooh, ah, I got - ta pain in my head." — To the front, to the back, to the

see - saw side, — To the front, to the back, to the see - saw side, — (To the)

*D.S. al  $\oplus$*   
*(Omit 2nd time)*

*Keep repeating and fade out.*

$\oplus$  Coda all night long. To the front, to the back, to the see - saw side, — To the



# Les Petites Marionettes

Traditional

Polka tempo

D A D D G D

Ain - si font, font, font, les pe -

A D G D

tites ma - ri - o - net - tes, ain - si font, font, font, trois p'tits

1. D Last time D A D

tours et puis s'en vont. Ain - si vont.

# Listen to the Horses

Words and music  
by David Eddleman

Moderate

G A Bm A G A

*With pedal*

D

(Whistle 2nd time)

Lis - ten to the hors - es

G D A

clip - ping, clop - ping, Hoof beats ev - ery - where, nev - er stop - ping,

G A Bm A G A

Gon - na ride my pal - o - mi - no, ride him to the



1. 2. 3. G A

D

fair. Gon - na ride my

Detailed description: This system contains the first two systems of a musical score. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a first ending marked '1. 2.' and a second ending marked '3.'. The lyrics 'fair.' and 'Gon - na ride my' are written below the notes. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The key signature is consistent with the vocal line.

Bm A G A D

pal - o - mi - no. Ride him to the fair.

Detailed description: This system contains the second two systems of the musical score. The top staff continues the vocal line with lyrics 'pal - o - mi - no. Ride him to the fair.'. The piano accompaniment continues on two staves. The key signature remains two sharps. The system concludes with a double bar line and repeat dots.



HOWARD

# Six Little Ducks

Traditional

Medium fast  
C7

F

F

1. 4. Six lit - tle ducks that  
 2. Down to the riv - er  
 3. Home from the riv - er

C7

I once knew, fat ones, skin - ny ones,  
 they would go, wib - ble wob - ble wib - ble wob - ble  
 they would come, wib - ble wob - ble wib - ble wob - ble

*Chorus*

F

fair ones too, } But the one lit - tle duck with the  
 to and fro }  
 ho hum hum }



C7 F

feath - er on his back, He led the oth - ers with his quack, quack, quack.

Musical notation for the first system, including a vocal line and a piano accompaniment with treble and bass staves.

C7 F C7

Quack quack quack Quack quack quack, He led the oth - ers with his

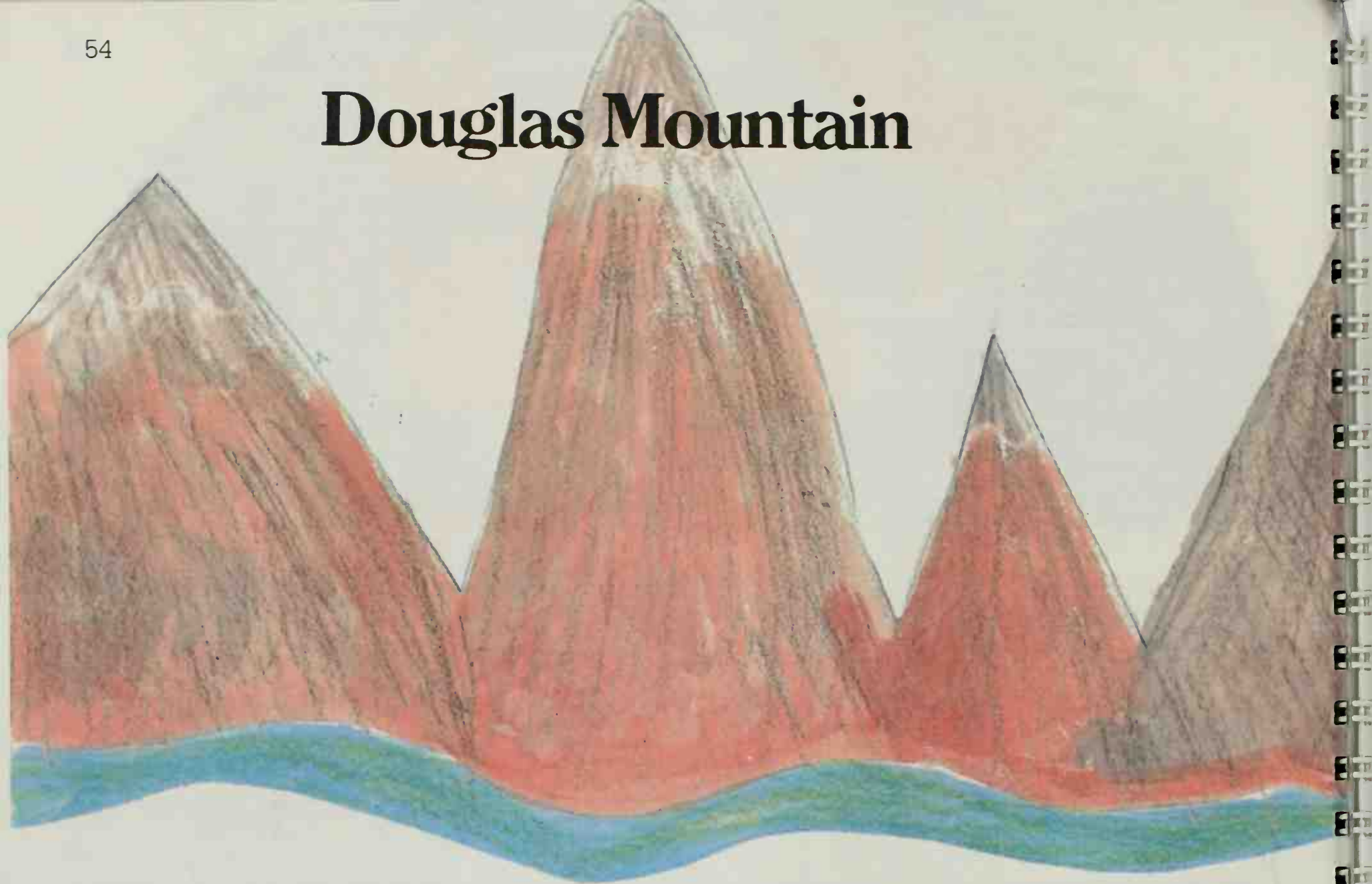
Musical notation for the second system, including a vocal line and a piano accompaniment with treble and bass staves.

F C7 F

quack quack quack.

Musical notation for the third system, including a vocal line and a piano accompaniment with treble and bass staves. The piano part features a triplet of eighth notes.

# Douglas Mountain



Music by Alec Wilder  
 Lyrics by Arnold Sundgaard

Slowly

C Csus C Csus C

Snows are a - fall - in' on  
 Trim - min' the wicks — on

*With pedal*

G7 C Dm7 G7

Doug - las Moun - tain, Snows are a - fall in' so  
 Doug - las Moun - tain, Shin - in' my chim - ney so

C Dm7 G7

deep. bright.      Snows are a - fall - in' on  
Trim - min' the wicks \_\_\_\_\_ on

C E7 Am Dm7 G7

Doug - las Moun - tain, Put - tin' the bears to  
Doug - las Moun - tain, So God can bring the

C G7

sleep. night.      Put - tin' the bears \_\_\_\_\_ to  
So God can bring \_\_\_\_\_ the

C Csus C Csus C

sleep. night.

# You Gotta Sing

Traditional

Medium fast

Dm A7 Dm

You got - ta sing when the spir - it says sing. You got - ta

Dm A

sing when the spir - it says sing. When the

Dm Gm

spir - it says sing you got - ta sing right a - long — You got - ta

Dm A7

1.-4. Dm	5. Dm
-------------	----------

sing when the spir - it says sing. 2. You got - ta sing.

2. You gotta shout . . .

3. You gotta play . . .

4. You gotta hum . . .

5. You gotta sing . . .

# Pick a Bale o' Cotton

Words and music by Huddie Ledbetter

(Collected and adapted by John A. Lomax & Alan Lomax)

Medium fast

Sing each verse twice

G

Gon - na jump - down, turn — a - round, pick a bale o' cot - ton,

Chorus

jump - down, turn — a - round, pick a bale a day. Oh, Lord - y,

rit. last time

pick a bale o' cot - ton. Oh, Lord - y, pick a bale a day.

2. Me and my gal gonna pick a bale o' cotton . . .

Me and my gal gonna pick a bale a day . . .

Chorus

3. Peter and Tara gonna pick a bale o' cotton . . .

Cindy and Franco gonna pick a bale o' cotton . . .

Chorus

4. Repeat 1st verse.

Chorus



# My Way Home

Moderate

Words and music by Ken Whiteley

F C7 F B $\flat$  F C7 F

There are

F C7

lots of things\_ for me to do\_ on my way home,\_ I'll

F C7

tell you a few.\_ I can watch a squir-rel\_ climb up a tree,\_ Or

Chorus

F F C7

make a buzz\_ like a bum-ble bee,\_ And that's what I might

Detailed description: This is a sheet music page for the song 'My Way Home'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Moderate'. The music is divided into several systems. The first system shows the beginning of the piece with a vocal line starting on a whole note 'There are' and a piano accompaniment. The second system contains the first line of lyrics: 'lots of things\_ for me to do\_ on my way home,\_ I'll'. The third system contains the second line of lyrics: 'tell you a few.\_ I can watch a squir-rel\_ climb up a tree,\_ Or'. The fourth system is the chorus, starting with 'make a buzz\_ like a bum-ble bee,\_ And that's what I might'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Chord symbols (F, C7, B-flat) are placed above the vocal line to indicate the harmonic structure.



Last time to Coda

F Bb F C7 F

do to - day on my way home.

C7 F Bb F C7 F

⊕ Coda F C7 F Bb

home. Yes, that's what I might do to - day On

F C7 F C F

my way home.

2. When it's pouring rain outside,  
 Sometimes I want to stay in and hide,  
 But with boots and raincoat I'm okay,  
 Splashing in puddles, don't get in my way.

Chorus

3. When it's cold and snow is on the ground,  
 I can go to the hill and slide right down,  
 Make a snow angel or build a snowman,  
 Have some hot chocolate and do it again.

Chorus

4. And when it's hot I'm in sneakers and shorts,  
 I can play tag or build some forts.  
 I can walk alone or with my friends,  
 Making up a song that never ends.

Chorus twice



E B E *Chorus*

Jig a - long, jig a - long, jig a - long home. Jig jig - a jig - a jig - a

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). It contains three measures of music with notes G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3. Above the first three measures are the chord symbols E, B, and E. The piano accompaniment consists of two staves: the right hand has chords G3-A3-B3, A3-G3-F#3, and G3-A3-B3, while the left hand has notes G2, A2, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1. The system ends with a double bar line and repeat dots.

B E

jig a - long home, Jig jig - a jig - a jig - a jig a - long home,

The second system continues the piece. The vocal line has two measures of music with notes G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3. Above the first measure is the chord symbol B, and above the second measure is E. The piano accompaniment follows the same pattern as the first system, with chords G3-A3-B3, A3-G3-F#3, and G3-A3-B3 in the right hand, and notes G2, A2, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1 in the left hand. The system ends with a double bar line and repeat dots.

A E B

Jig a - long, jig a - long, jig a - long home. Jig jig - a jig - a jig - a

The third system continues the piece. The vocal line has two measures of music with notes G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3. Above the first measure is the chord symbol A, and above the second measure is E. The piano accompaniment follows the same pattern as the first system, with chords G3-A3-B3, A3-G3-F#3, and G3-A3-B3 in the right hand, and notes G2, A2, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1 in the left hand. The system ends with a double bar line and repeat dots.

E B E A E B7 E B7 E *Last time to Coda.*

jig a - long home.

The final system concludes the piece. The vocal line has one measure of music with notes G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3. Above the measure are the chord symbols E, B, E, A, E, B7, E, B7, E. The piano accompaniment follows the same pattern as the first system, with chords G3-A3-B3, A3-G3-F#3, and G3-A3-B3 in the right hand, and notes G2, A2, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1 in the left hand. The system ends with a double bar line and repeat dots.

⊕ Coda

A E B E B E

Jig a - long home, — Jig a - long, jig a - long, jig a - long home.

2. Fishing worm danced the fishing reel,  
Lobster danced on the peacock's tail,  
Baboon danced with the rising moon,  
Jig along, jig along, jig along home.

*Chorus*

3. Mama rat took off her hat,  
Shook the house with the old tom cat.  
The alligator beat his tail on the drum,  
Jig along, jig along, jig along home.

*Chorus*

4. The boards did rattle and the house did shake,  
The clouds did laugh and the world did quake,  
New moon rattled some silver spoons,  
Jig along, jig along, jig along home.

*Chorus*

5. The nails flew loose and the floors broke down,  
Everybody danced around and round.  
The house came down and the crowd went home,  
Jig along, jig along, jig along home.

*Chorus*



# You'll Sing a Song and I'll Sing a Song

Moderate

Words and music: Ella Jenkins

C

You'll sing a song, And

Am C Dm G

I'll sing a song, And we'll sing a song to - geth - er.

C Am Dm Em G7

You'll sing a song, and I'll sing a song, In warm or win - try weath -

1. 2. 3. 4.

C C Dm Em G7 C

er. er, In warm or win - try weath - er.

2. You'll play a tune, and I'll play a tune . . .

3. You'll whistle a tune, and I'll whistle a tune . . .

4. You'll sing a song, and I'll sing a song . . .

# Going on a Picnic

(From: "Singing Fun")



By Georgia E. Garlid/Lynn Freeman Olson

♩

G Em C D G G Em

Go - ing on a pic - nic,

C D G Em C D G *Fine*

leav - ing right a - way. If it does - n't rain we'll stay all day.

*Verse 2 repeat 4 times*

G C D G C D

Did you bring the sand - wich - es? Yes, I brought the sand - wich - es.  
 Did you bring the sal - ad? Yes, I brought the sal - ad.

G Em C D G *D.S. twice*

Read - y for a pic - nic, here we go.

2nd verse: Did you bring the melon?  
 Yes, I brought the melon.  
 Did you bring the apples?  
 Yes, I brought the apples.

Did you bring the lemonade?  
 Yes, I brought the lemonade.  
 Did you bring the cookies?  
 Yes, I brought the cookies.

Ready for a picnic,  
 Here we go.



GERRY

# Swing Low, Sweet Chariot

Traditional

Chorus  
Medium slow

F B $\flat$  F

Swing low, sweet char - i - ot, Com - in' for to car - ry me

*simile*

C7 F F7 B $\flat$  F To Coda 3rd time  $\oplus$   
C7

home, Swing low, sweet char - i - ot, Com - in' for to car - ry me

F B $\flat$  F

home. 1. I looked o - ver Jor - dan, and what did I see,

C7 F

Com - in' for to car - ry me home? I saw a band of an - gels



*Take Coda 3rd time*

*Swing*

Bb F Dm C7 F

com - in' af - ter me, — Com - in' for to car - ry me home.

*Coda*

F Dm C7 F

home. Com - in' for to car - ry me home,

*Slower*

C7 F Bb Bbm F

Com - in' for to car - ry me home. —————

2. If you get to heaven before I do,  
 Comin' for to carry me home.  
 You tell all my friends I'll be comin' there too,  
 Comin' for to carry me home.

*(Chorus take Coda)*

# Here Sits a Monkey



Traditional

Moderate

D

D7

G

E7

Musical notation for the first system, including treble and bass clefs, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes a single treble staff and a grand staff (treble and bass clefs).

A

D

G

A

D

D

Musical notation for the second system, including treble and bass clefs, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes a single treble staff and a grand staff (treble and bass clefs). Lyrics are written below the treble staff.

Oh, Here { sits  
lies a mon - key { in the  
plays { under the  
by the

Em/G

A7

D

G

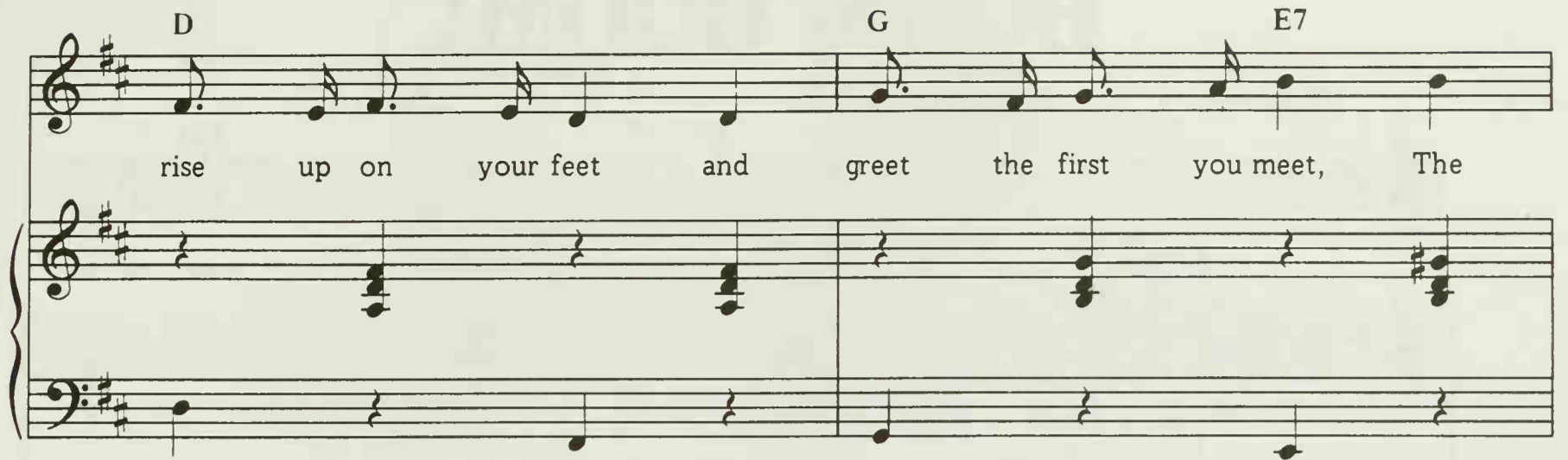
A

Musical notation for the third system, including treble and bass clefs, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes a single treble staff and a grand staff (treble and bass clefs). Lyrics are written below the treble staff.

chair, chair, chair. { He  
He lost all the true loves { He  
She { He had last year, So

D G E7

rise up on your feet and greet the first you meet, The



A7 1, 2. D

hap - pi - est one I know. Oh,



3. D A7 D

know.



KELLY



# BOOM BOOM!

Moderate

Chorus

F C7 F F Dm

Boom boom! ain't it great to be

Gm C7 F Dm Gm C7

cra - zy, Boom boom! ain't it great to be cra - zy.

Bb Am Gm7 F

Gid - dy and fool - ish all day long, Boom boom! ain't it great to be

C7 F Verse F Am Bb C

cra - zy. 1. A horse and a flea and three blind mice  
2. E - li, E - li, he sells socks,



F Am Bb C F Gm

Sat on a curb - stone — shoot - ing dice. The horse he slipped and —  
 five cents a pair and a dol - lar a box, The longer you wear them the

Am Bb (spoken) C Take Coda 3rd time

fell on the — flea. "Oops," said the flea, "there's a horse on me! Boom  
 short - er they get, You put 'em in the wa - ter and they don't get wet! (Chorus)

⊕ Coda C7 F (spoken)

cra - zy, Boom boom! ain't it great to be cra - zy.

# Anansi

Music by Raffi  
Words by Bert Simpson

Calypso

A F#m A F#m

A -

A F#m A F#m

nan - si, he is a spi - der. A - nan - si, he is a man. A -

A D E

nan - si, he is a la - zy one, do lit - tle as he

F#m E A

can, yeah, do lit - tle as he can.



E A F#m

1. A - nan - si has a man - go tree, He  
 2. (So,) A - nan - si tells his friend the crow, "You're

Musical notation for the first system, including vocal line and piano accompaniment.

A F#m A

loves the fruit so ripe. He can - not reach the  
 beau - ti - ful to me." Old - crow calls her

Musical notation for the second system, including vocal line and piano accompaniment.

D 1. E

man - goes but he longs to have a bite. A -  
 friends so they can

Musical notation for the third system, including vocal line and piano accompaniment.

2. E A F#m

hear his flat - ter - y. 3. The crows fly to the man - go tree,

The first system of the musical score features a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line begins with a second ending bracket over the first two measures, marked with a '2.'. The lyrics are 'hear his flat - ter - y.' followed by a double bar line and '3. The crows fly to the man - go tree,'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

A F#m A

they bend the branch - es down. A - nan - si watch them

The second system continues the musical score. The vocal line has lyrics 'they bend the branch - es down.' followed by a double bar line and 'A - nan - si watch them'. The piano accompaniment continues with similar chordal textures.

D E

swing and sway and man - goes hit the ground. A -

The third system of the musical score. The vocal line has lyrics 'swing and sway and man - goes hit the ground.' followed by a double bar line and 'A -'. The piano accompaniment continues with similar chordal textures.

A F#m A

nan - si, he is a spi - der. A - nan - si, he is a

The fourth system of the musical score. The vocal line has lyrics 'nan - si, he is a spi - der.' followed by a double bar line and 'A - nan - si, he is a'. The piano accompaniment continues with similar chordal textures. There are triplets indicated by a '3' over a group of notes in both the vocal and piano parts.



F#m A 3 D E

man. A - nan - si, he is a clev - er one, he al - ways have a  
 la - zy one, do lit - tle as he

F#m E A

plan, yeah, he al - ways have a plan.  
 can, yeah, do lit - tle as he can.

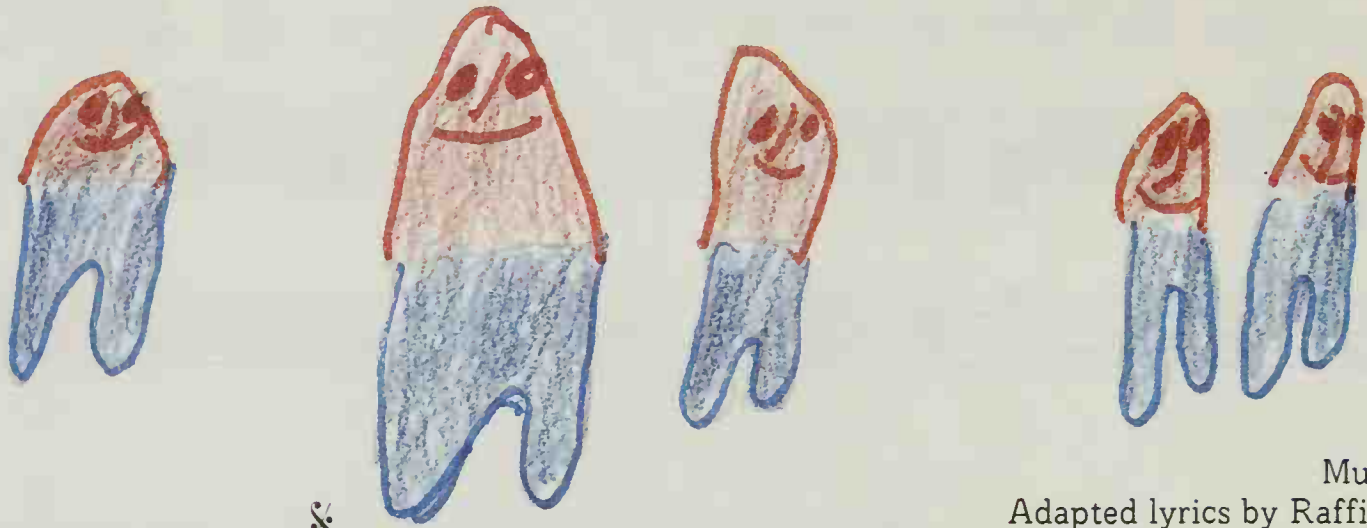
F#m A F#m A

A - nan - si,

F#m A F#m A

A - nan - si, A - nan - si.

# The Corner Grocery Store



Music Traditional  
Adapted lyrics by Raffi and Debi Pike

Medium

Verse



F

There was cheese, cheese, walk - in' on its knees, In the

C

F

store, in the store. There was cheese, cheese,

C7

1. 2. 4.  
F

To Chorus

walk - in' on its knees, In the cor - ner gro - cer - y store. My

3,5. D.C. after 3rd verse Chorus  
F Fine F Bb

store. eyes are \_\_\_ dim, I can - not see, I

have not \_\_\_ brought my specs with me, I have not \_\_\_

brought my \_\_\_ specs with me. 2. There were

2. There were plums, plums, twiddling their thumbs ... (Chorus)

3. There was corn, corn, blowin' on a horn ... (Chorus)

4. There were beans, beans, tryin' on some jeans ... (Chorus)

5. There was more, more, just inside the door ... (end without Chorus)

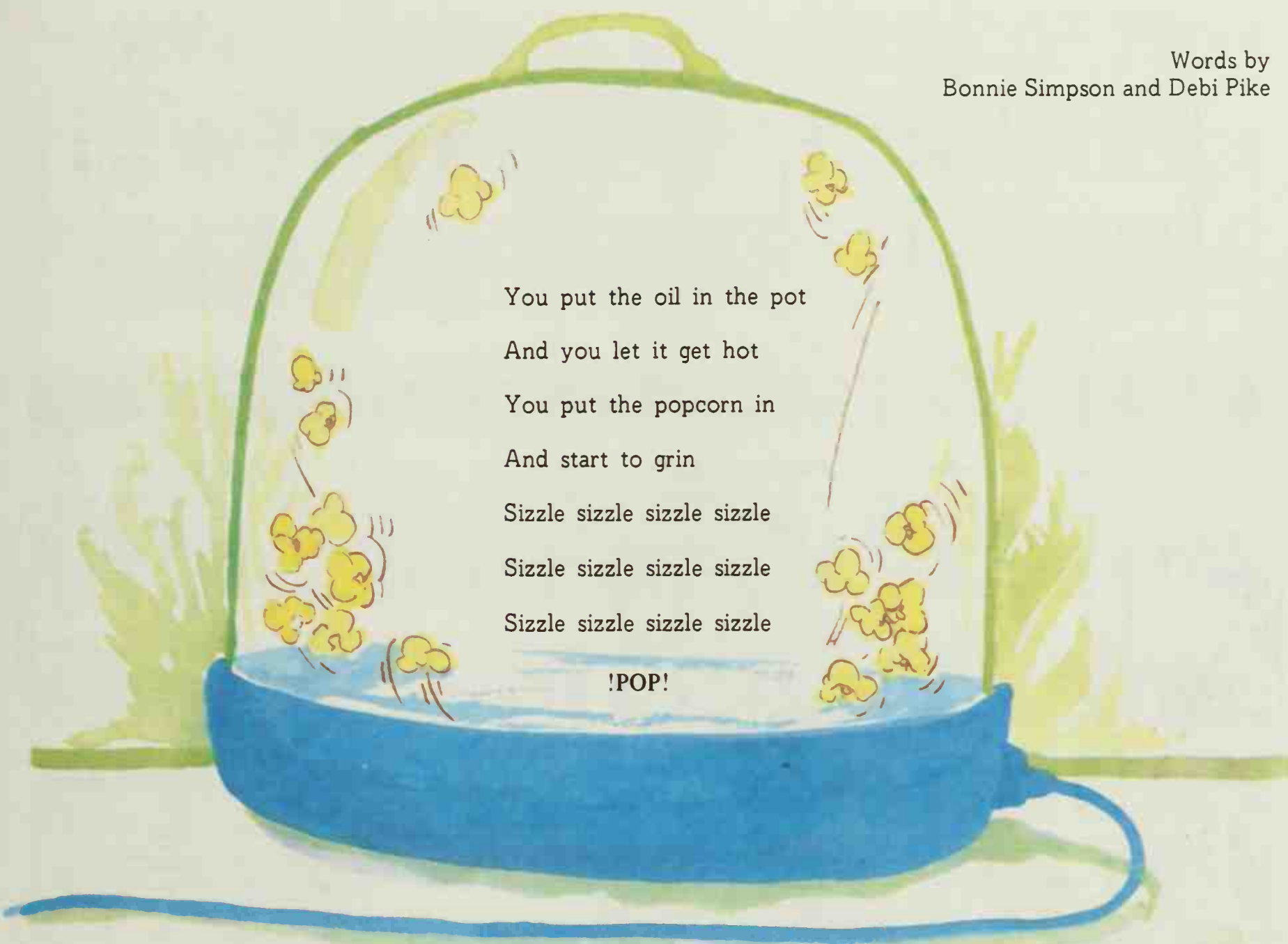




♡  
Daf

# POPCORN

Words by  
Bonnie Simpson and Debi Pike

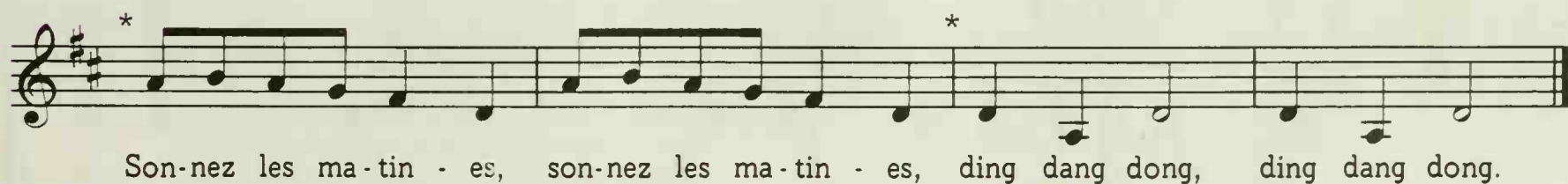
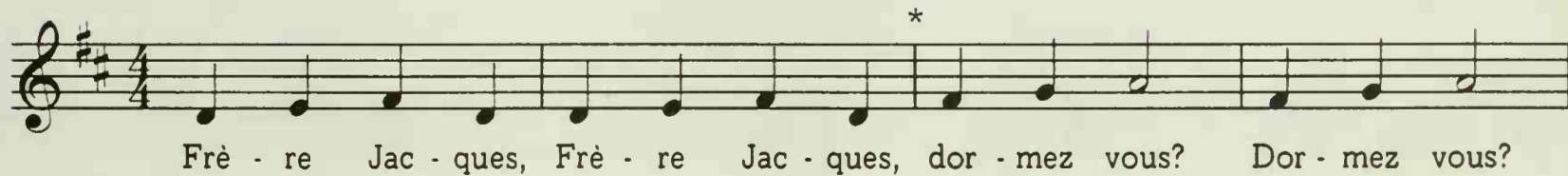


You put the oil in the pot  
And you let it get hot  
You put the popcorn in  
And start to grin  
Sizzle sizzle sizzle sizzle  
Sizzle sizzle sizzle sizzle  
Sizzle sizzle sizzle sizzle

!POP!

## Frère Jacques

Traditional



\* Canon entry points.

# Sur le Pont d'Avignon

Traditional

E

E B7 E B7

Sur le pont d'A - vi - gnon l'on y dan - se, l'on y dan - se,  
On the bridge of A - vi - gnon they're all danc - ing, they're all danc - ing.

E B7 E B7 E

4 times: French-Piano-English-French

Sur le pont d'A - vi - gnon l'on y dan - se tout en ronde.  
On the bridge of A - vi - gnon they're all danc - ing round and round.

E B7 E B7 E

# Les Zombis et les Loups-Garous

Words and music by Bill Russell  
 Chorus (one singer)

Moderate

The musical score is written for voice and piano. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderate'. The score is divided into several systems, each with a vocal line and a piano accompaniment. The first system is marked with a chord 'A' and the lyrics 'Voy - ez - vous les'. The second system is marked with '(Everyone)', 'E', and '(One)', with lyrics 'zom - bis la? Les zom - bis et les loups-ga - rou. Voy - ez - vous les'. The third system is marked with '(Everyone)', '1.', 'A', and '2.', 'E', with lyrics 'zom - bis la? Les zom - bis et les loups-ga - rou. lous-ga -'. The fourth system is marked with 'A' and 'D.S. last time to Coda', with lyrics 'rou.'. The fifth system is marked with 'Coda', 'E', and 'A', with lyrics 'lous-ga - rou.'. The piano accompaniment consists of chords and simple rhythmic patterns in the right hand, and a bass line in the left hand.

1. Madame Zombi elle est méchante (echo)  
 Mais sa sœur est plus méchante (echo)  
 Oui, sa sœur est plus méchante (echo)  
 Mais sa mère est la plus méchante (echo)  
 Chorus twice

2. Le loup-garou il est sauvage  
 Mais son frère est plus sauvage  
 Oui, son frère est plus sauvage  
 Mais son père est le plus sauvage.  
 Chorus twice

# There Came a Girl from France



Traditional

Slowly, rubato

F7 Bb

Eb

There came a girl from France Who did-n't know how to dance. The

F

accel.

F7

- a tempo

Bb

F7

on - ly thing that she could do was knees up Moth - er Brown. (Chorus) Oh,

Chorus Verse 2, Chorus

Bb

Eb

knees up Moth - er Brown, knees up Moth - er Brown,  
 2. Hop - ping on one foot, hop - ping on one foot,



F F7 1. 2. 3. Bb F7 4. Bb G7

Knees up, knees up, nev-er let the breeze up, Knees up Moth-er Brown, Oh, Brown, Oh,  
Hop-ping, hop-ping, nev - er stop-ping, Hop-ping on one foot. Oh, (Chorus)

Verse 3, chorus, verse 4, chorus.

C F

3. Hop - ping on the oth - er, hop - ping on the  
4. Whirl - ing round and round, whirl - ing round and

G

oth - er, Hop - ping, hop - ping, nev - er stop - ping  
round, Whirl - ing, whirl - ing, ev - er twirl - ing,

1. 2. 3. C 4. C

Hop - ping on the oth - er, Oh, (Chorus)  
Whirl - ing round and round, Oh, (Chorus) Brown, hey!

# Cluck, Cluck, Red Hen



Music Traditional  
Adapted lyrics by Jacquelyn Reinach

Gently  
D

D

1. Baa, baa, black sheep,

with pedal

G D G D A D

have you an - y wool? Yes sir, yes sir, three bags full.

D G D A D G

One — for your sweat - er and one for your rug, And one — for your blan - ket to

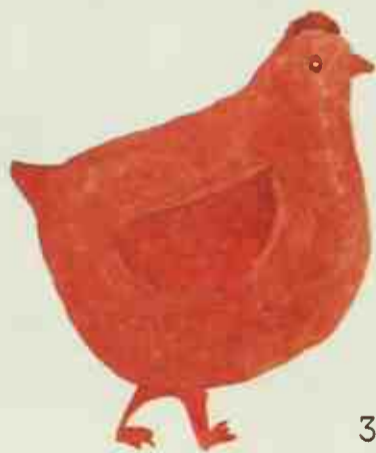
© 1970 Childways Music (ASCAP). Used by permission.

keep you warm and snug. Baa, baa, black sheep, have you an - y wool?

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time. The lyrics are: "keep you warm and snug. Baa, baa, black sheep, have you an - y wool?". The piano accompaniment features a simple harmonic accompaniment with chords in the right hand and a bass line in the left hand.

Faster  
Yes sir, yes sir, three bags full.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, marked "Faster". The lyrics are: "Yes sir, yes sir, three bags full.". The piano accompaniment features a simple harmonic accompaniment with chords in the right hand and a bass line in the left hand.



2. Cluck, cluck, red hen, have you any eggs?  
Yes sir, yes sir, as many as your legs.  
One for your breakfast and one for your lunch,  
Come back tomorrow, I'll have another bunch.



3. Moo, moo, brown cow, have you milk for me?  
Yes sir, yes sir, as tasty as can be.  
Churn it into butter, make it into cheese,  
Freeze it into ice-cream or drink it if you please.

4. Buzz, buzz, busy bee, is your honey sweet?  
Yes sir, yes sir, sweet enough to eat.  
Honey on your muffin, honey on your cake,  
Honey by the spoonful, as much as I can make.



# Y'a un Rat

Traditional

Polka tempo

E B7 E E

Y'a un rat

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in the first measure, followed by a quarter rest in the second measure, and then the lyrics 'Y'a un rat' in the third and fourth measures. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. Chord symbols E, B7, E, and E are placed above the vocal line.

B7 E

dans le gren - ier. J'en - tends le chat qui miau - le.

Detailed description: This system contains the next two measures. The vocal line continues with 'dans le gren - ier.' in the first measure and 'J'en - tends le chat qui miau - le.' in the second measure. The piano accompaniment continues with the same rhythmic pattern. Chord symbols B7 and E are placed above the vocal line.

B7

Y'a un rat dans le gren - ier. J'en - tends le chat miau -

Detailed description: This system contains the next two measures. The vocal line continues with 'Y'a un rat dans le gren - ier.' in the first measure and 'J'en - tends le chat miau -' in the second measure. The piano accompaniment continues with the same rhythmic pattern. Chord symbol B7 is placed above the vocal line.

E Chorus A E

ler. J'en - tends J'en - tends, J'en -

Detailed description: This system contains the final two measures. The vocal line continues with 'ler.' in the first measure, 'J'en - tends' in the second measure, 'J'en - tends,' in the third measure, and 'J'en -' in the fourth measure. The piano accompaniment continues with the same rhythmic pattern. Chord symbols E, Chorus A, and E are placed above the vocal line.



# Good Night, Irene

Words and music by Huddie Ledbetter and John A. Lomax.

Adapted lyrics by Raffi and D. Pike.

Moderate

F

F

with pedal

Fox - es

C

sleep in the for - est, \_\_\_\_\_ li - ons sleep in their

F F7 Bb

dens. \_\_\_\_\_ Goats sleep on the moun - tain

C C7 F

side and pig - gies sleep in pens. \_\_\_\_\_

Chorus

F C

I - rene, good night,

The first system of the chorus features a vocal line starting with a half note 'I' on a dotted line, followed by a quarter note 'rene' on a dotted line, a quarter note 'good' on a dotted line, and a half note 'night' on a dotted line. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature has one flat (Bb).

C7 F

I - rene, good night. Good

The second system continues the vocal line with a half note 'I' on a dotted line, a quarter note 'rene' on a dotted line, a quarter note 'good' on a dotted line, and a half note 'night.' on a dotted line. The piano accompaniment continues with chords and a bass line. The key signature remains Bb.

F7 Bb

night, I - rene, good night, I - rene, I'll

The third system continues the vocal line with a half note 'night,' on a dotted line, a quarter note 'I' on a dotted line, a quarter note 'rene,' on a dotted line, a quarter note 'good' on a dotted line, a half note 'night,' on a dotted line, a quarter note 'I' on a dotted line, a quarter note 'rene,' on a dotted line, and a half note 'I'll' on a dotted line. The piano accompaniment continues with chords and a bass line. The key signature remains Bb.

C C7 F 1,2.

see you in my dreams.

The fourth system concludes the chorus with a half note 'see' on a dotted line, a quarter note 'you' on a dotted line, a quarter note 'in' on a dotted line, a quarter note 'my' on a dotted line, and a half note 'dreams.' on a dotted line. The piano accompaniment continues with chords and a bass line. The key signature remains Bb.

3.

F F7 Bb

Good night, I - rene, good night, I -

C7 F

rene, I'll see you in my dreams.

The musical score is written in a key signature of one flat (Bb) and a 3/4 time signature. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs. The second system continues the vocal line and piano accompaniment. Chords are indicated above the vocal line: F, F7, Bb, C7, and F. The lyrics are written below the vocal line.

2. Whales sleep in the ocean,  
Zebras sleep on land.  
Hippos sleep by the river-side  
And camels sleep on sand.

*Chorus*

3. Coyote sleeps in the canyon,  
A birdie sleeps in a tree.  
And when it's time for me to rest,  
My bed's the place for me.

*Chorus*





## A Note to Beginner Players

Here are some songs that are easy to play because they only have a few chord changes:

Aikendrum	Jig Along Home	Shake My Sillies Out
Baa, Baa, Black Sheep	The More We Get Together	Six Little Ducks
Bumping Up and Down	My Dreydel	Sodeo
Cluck, Cluck, Red Hen	Old McDonald Had a Band	Y'a un Rat
Down by the Bay	Pick a Bale o' Cotton	

## A Note on Key Changes

"There Came a Girl from France"

Guitar players: By putting a capo behind the third fret and playing in the key of G, you'll be playing the song in its actual signature.

For the chords	B $\flat$	E $\flat$	F	G7	C	F	G
substitute	G	C	D	E7	A	D	E

"The Corner Grocery Store"

You may wish to play this song in the key of G.

For the chords	F	C	B $\flat$	G7	Gm
substitute	G	D	C	A7	Am

"Going on a Picnic"

If you want to sing this song in a lower key, try the key of E or F.

For	G	Em	C	D
In the key of E: Play	E	E6	A	B7
In the key of F: Play	F	Dm	B $\flat$	C

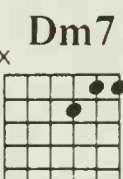
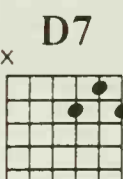
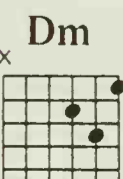
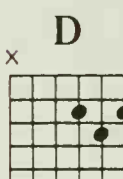
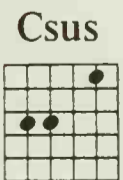
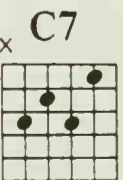
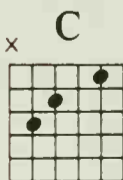
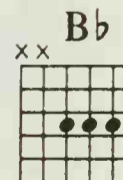
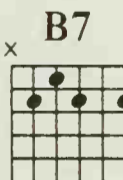
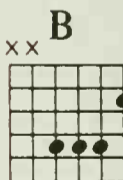
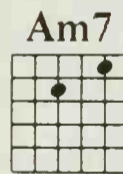
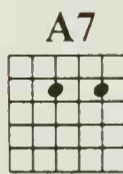
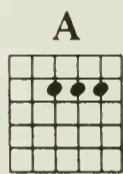
"Oh Me, Oh My"

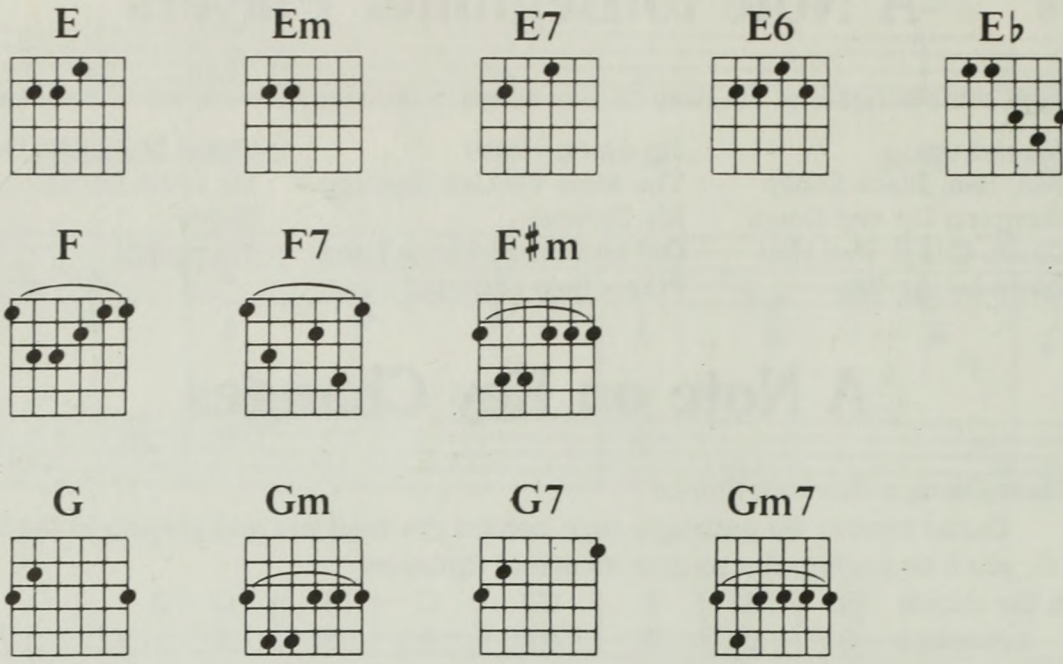
I play this with a capo behind the 4th fret in the C formation.

For the chords	E	B	A	F $\sharp$
substitute	C	G	F	Dm

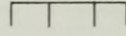
## Guitar Chords

Any string with an X over it should not be played.

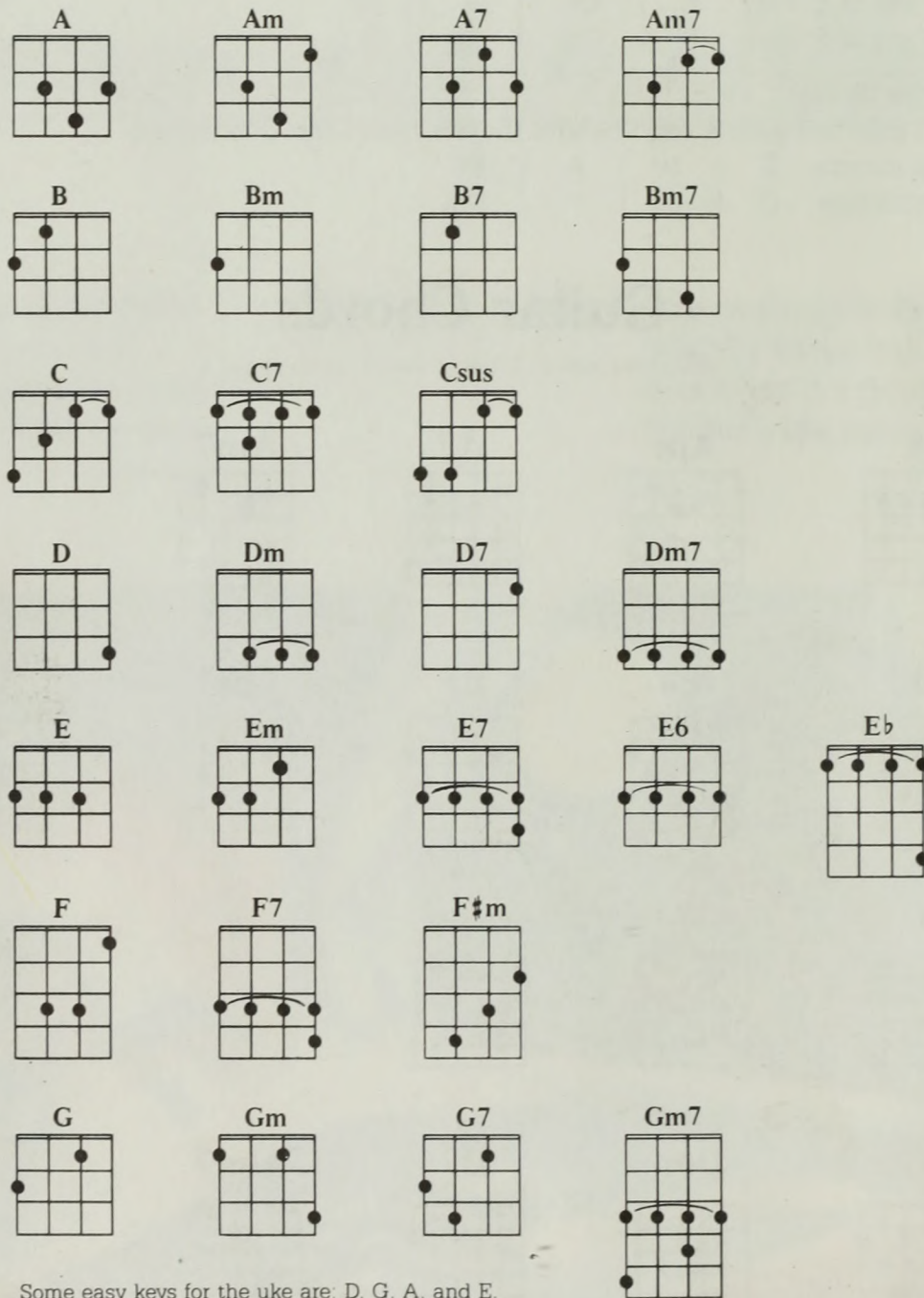




## Ukulele Chords



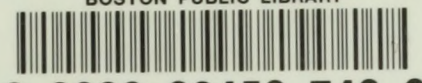
Tune the uke to: A D F# B



Some easy keys for the uke are: D, G, A, and E.

6/09

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